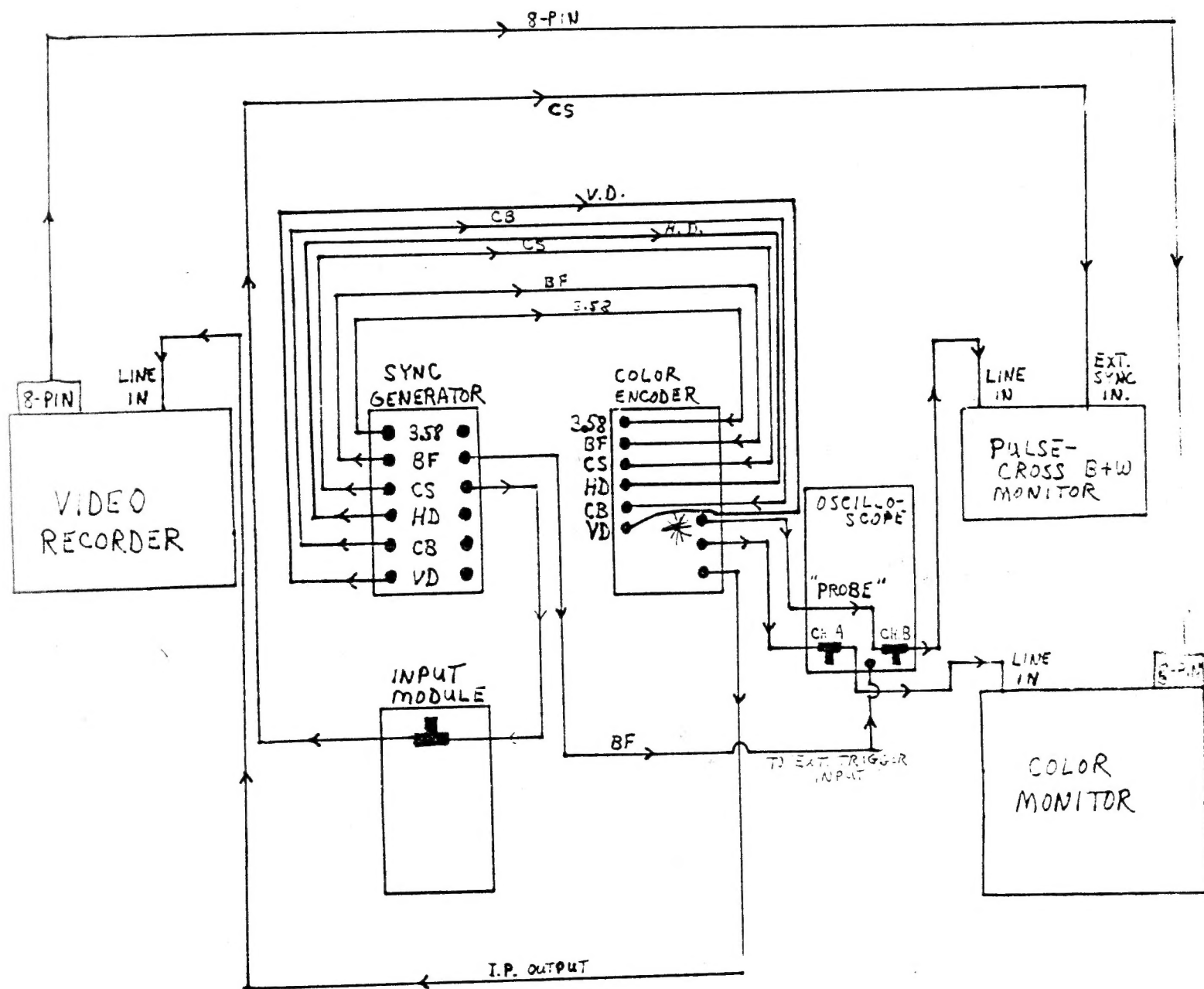


The School of the Art Institute of Chicago

COLUMBUS DRIVE AND JACKSON BOULEVARD CHICAGO 60604

312-443-3700

STANDARD SYSTEM CONFIGURATION (NEW IMAGE PROCESSOR)



NOTE:

SWITCH SETTINGS ON MONITORS: (REAR PANEL)

B+W PULSE CROSS:

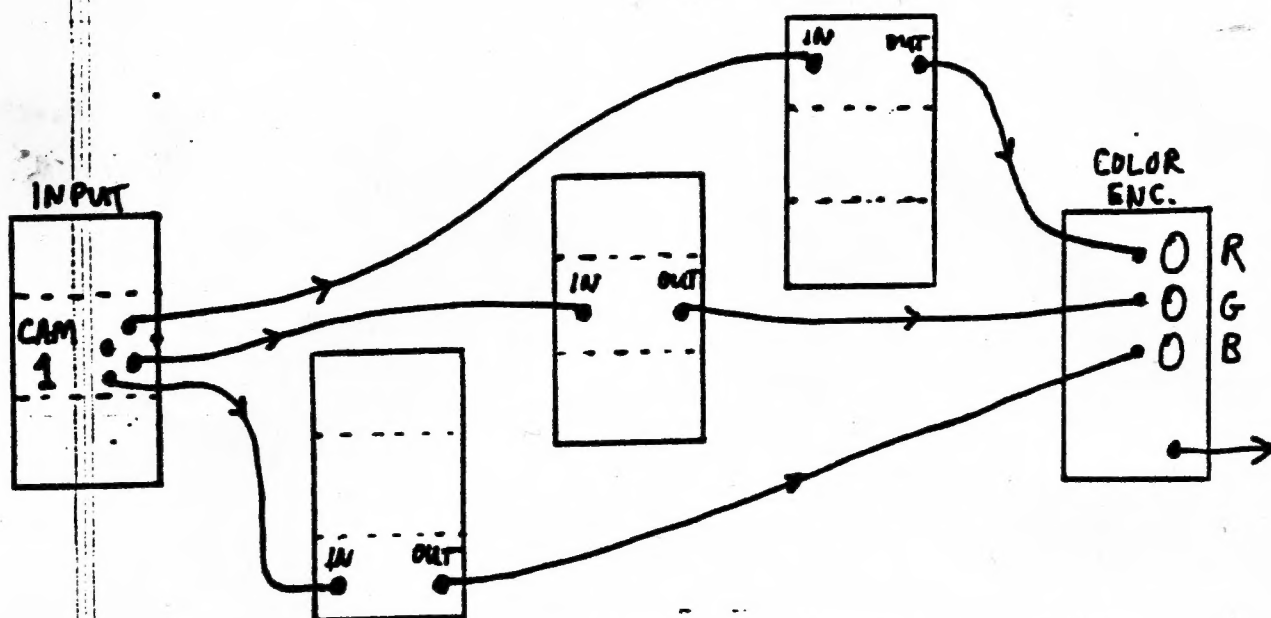
D.C. RESTORATION	"ON"
VIDEO TERMINATION	"75 Ω "
SYNCH. SOURCE	"EXT"
SYNCH TERMINATION	"HI-Z"

COLOR MONITOR:

75 Ω TERMINATION	"ON"
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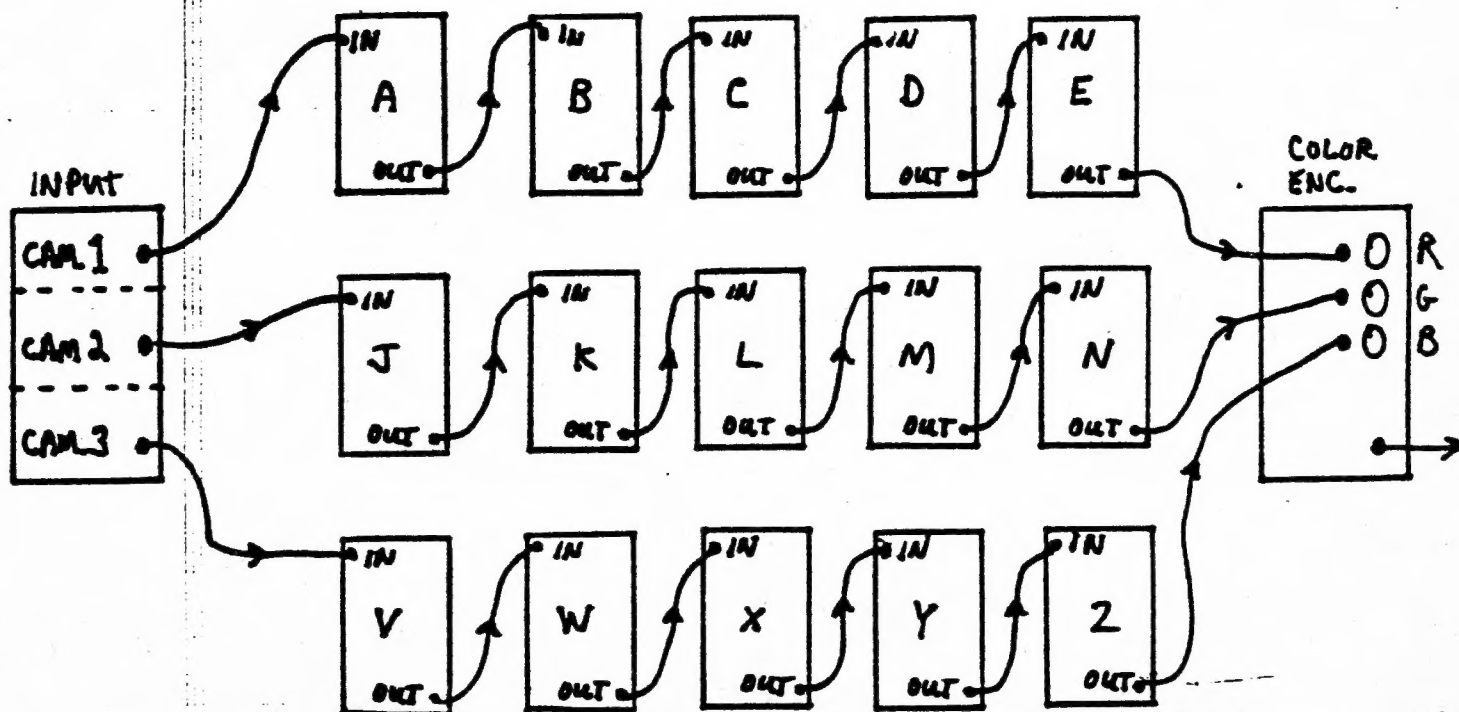
* THIS CABLE GOING TO OSCILLOSCOPE CHANNEL B AND THENCE TO PULSE-CROSS MONITOR IS INTENDED TO BE A GENERAL PURPOSE "PROBE" THAT CAN BE USED TO OBSERVE ANY SIGNAL AT ANY POINT IN THE IMAGE PROCESSOR

SIMPLIFIED, GENERAL MODEL OF COLOR SET-UPS



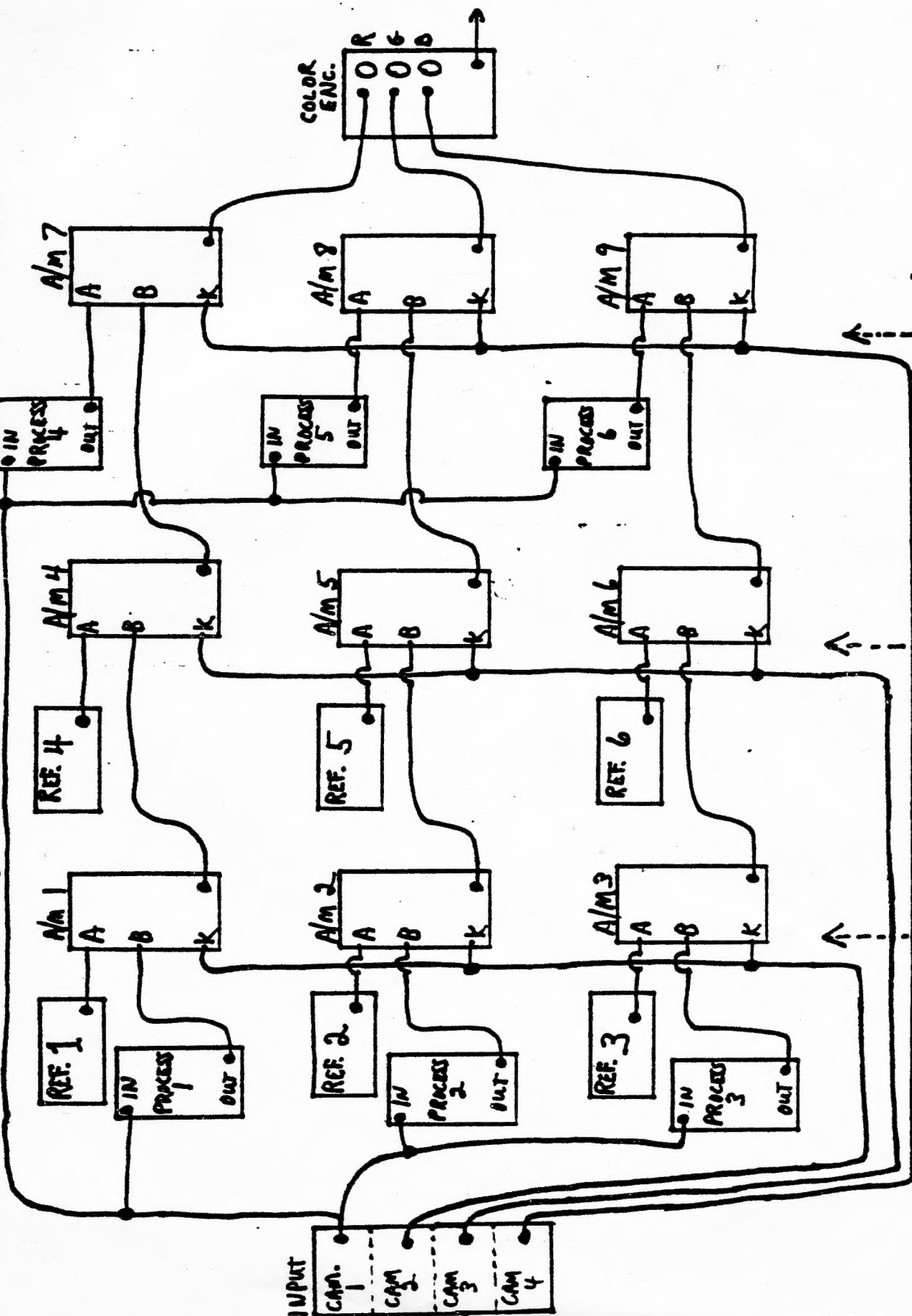
STARTING WITH EVEN A SINGLE B+W CAMERA, COLOR CAN BE PRODUCED IN ABUNDANCE BY USING THREE PROCESSING MODULES TO DELIVER THREE DIFFERING VERSIONS OF THE IMAGE TO THE RED, GREEN, AND BLUE INPUTS OF THE COLOR ENCODER.

ELABORATED GENERAL MODEL FOR COLOR PROCESSING



THIS MODEL EXPANDS UPON THE ONE SHOWN ABOVE BY 1. ALLOWING DIFFERENT CAMERAS TO DOMINATE THE THREE COLOR CHANNELS, and 2. BY PERFORMING MULTIPLE PROCESSING STEPS ON EACH IMAGE. THIS IS STILL A FORMALLY SIMPLE PATCH. MORE TO COME

SAMPLE 4-LAYER COLOR IMAGE PRODUCED BY MULTIPLE-LEVEL KEYING STRUCTURE



THIS KEY CONTROLS THE
RELATIONSHIP BETWEEN
LAYER 1 (CH. A) AND THE
INTERMEDIATE COMBINATION
OF LAYERS 2, 3, 4 (CH. B)

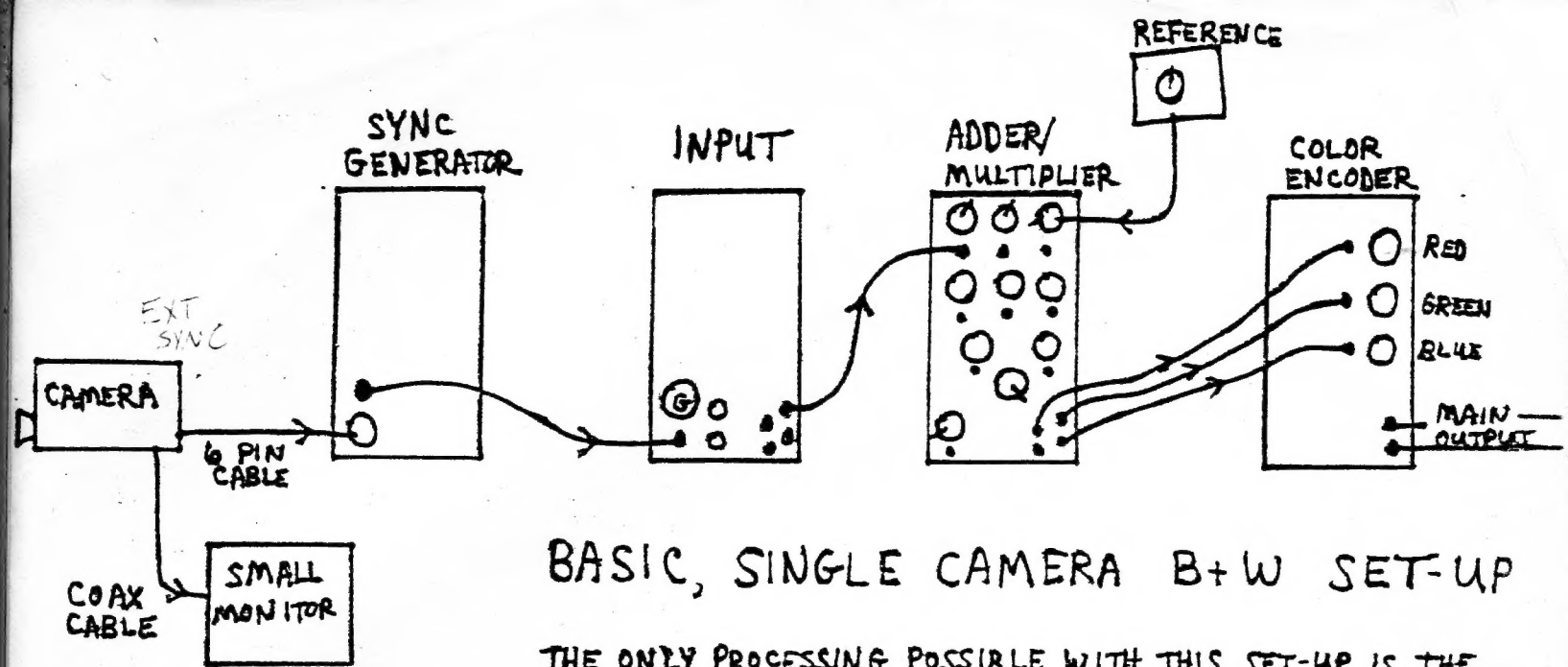
(LEAST POWERFUL CONTROL)

THIS KEY CONTROLS THE
RELATIONSHIP BETWEEN
LAYER 2 (CH. A) AND THE
INTERMEDIATE COMBINATION
OF LAYERS 3+4 (CH. B)

(LESS POWERFUL CONTROL)

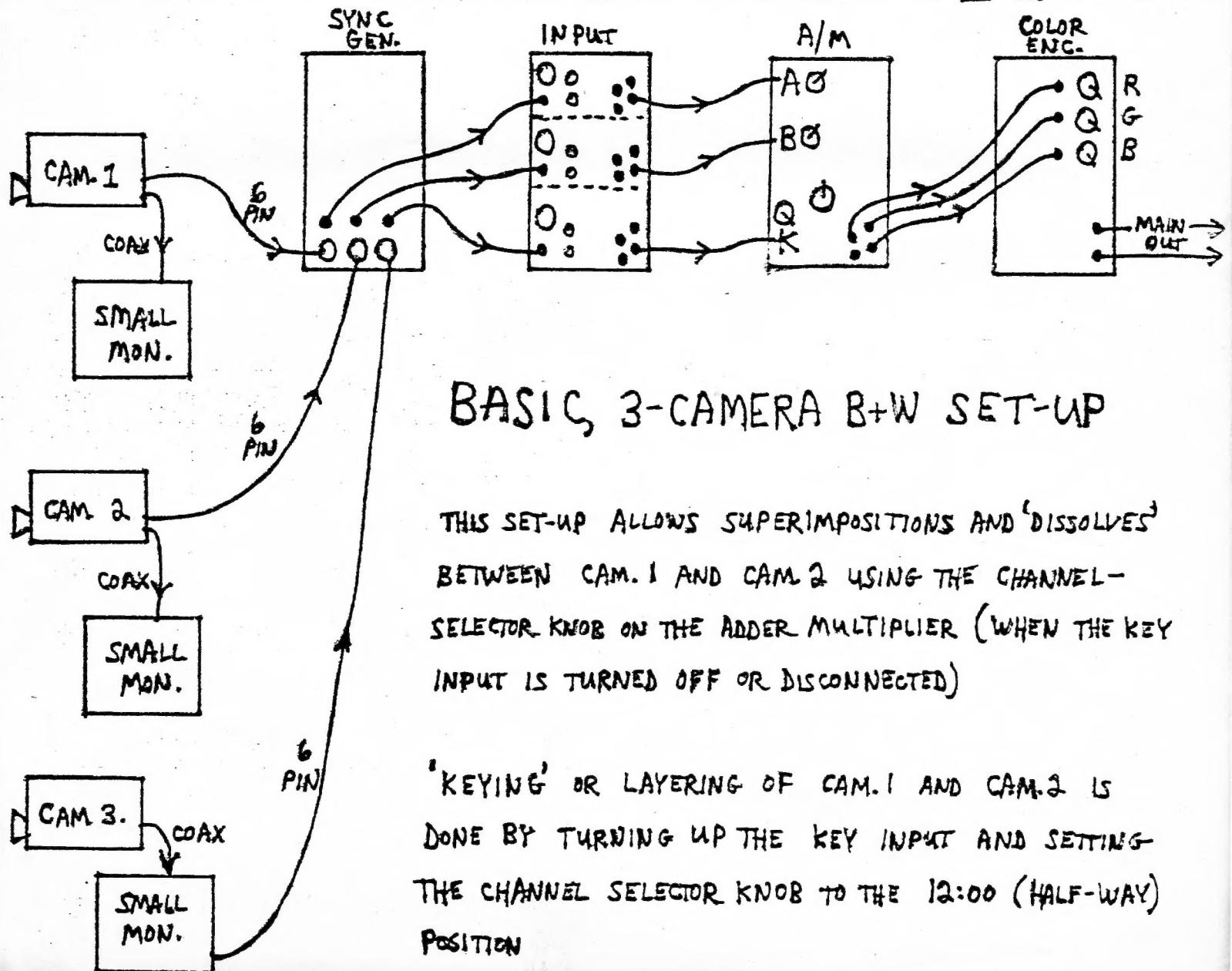
THIS KEY CONTROLS THE
RELATIONSHIP BETWEEN
LAYER 1 (CH. A) AND THE
INTERMEDIATE COMBINATION
OF LAYERS 2, 3, 4 (CH. B)

(MOST POWERFUL CONTROL)



BASIC, SINGLE CAMERA B+W SET-UP

THE ONLY PROCESSING POSSIBLE WITH THIS SET-UP IS THE ALTERATION OF CONTRAST AND BRIGHTNESS BY USING, RESPECTIVELY, THE ADDER/MULTIPLIER GAIN CONTROL AND THE REFERENCE

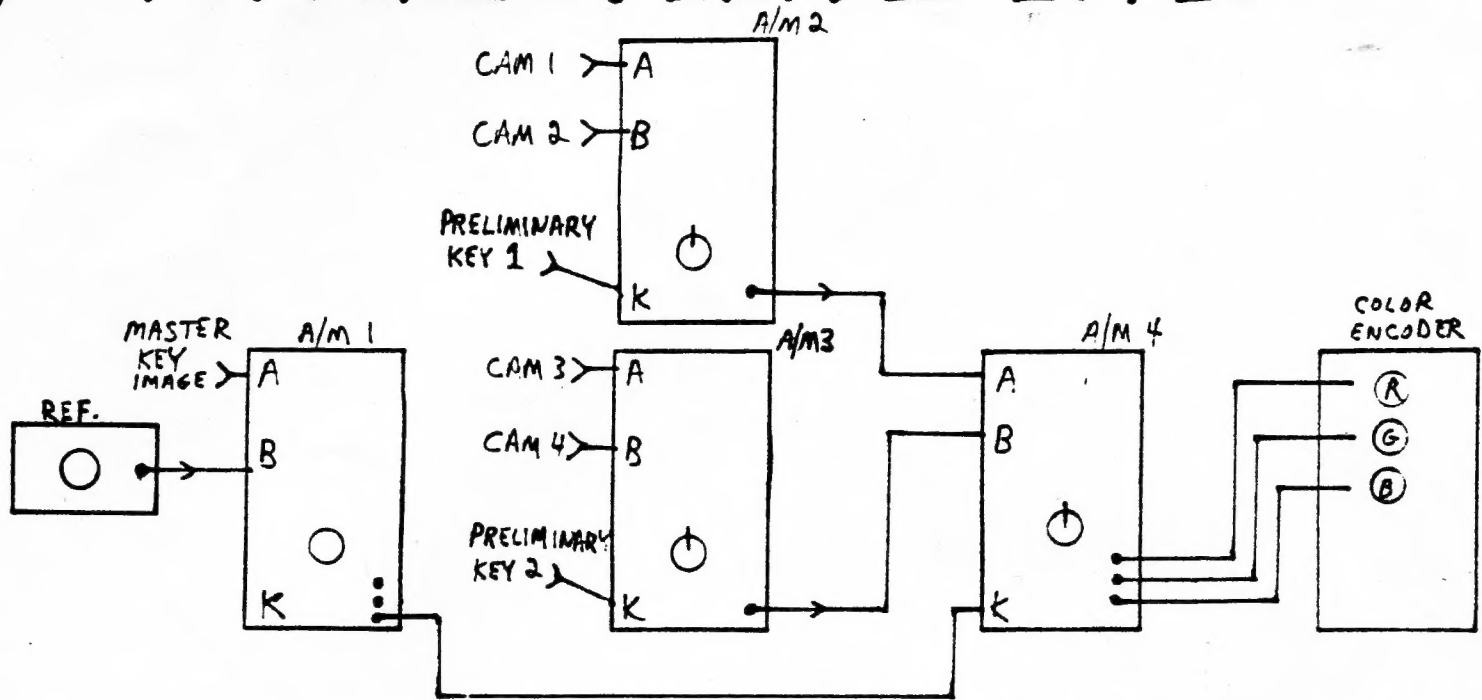


BASIC, 3-CAMERA B+W SET-UP

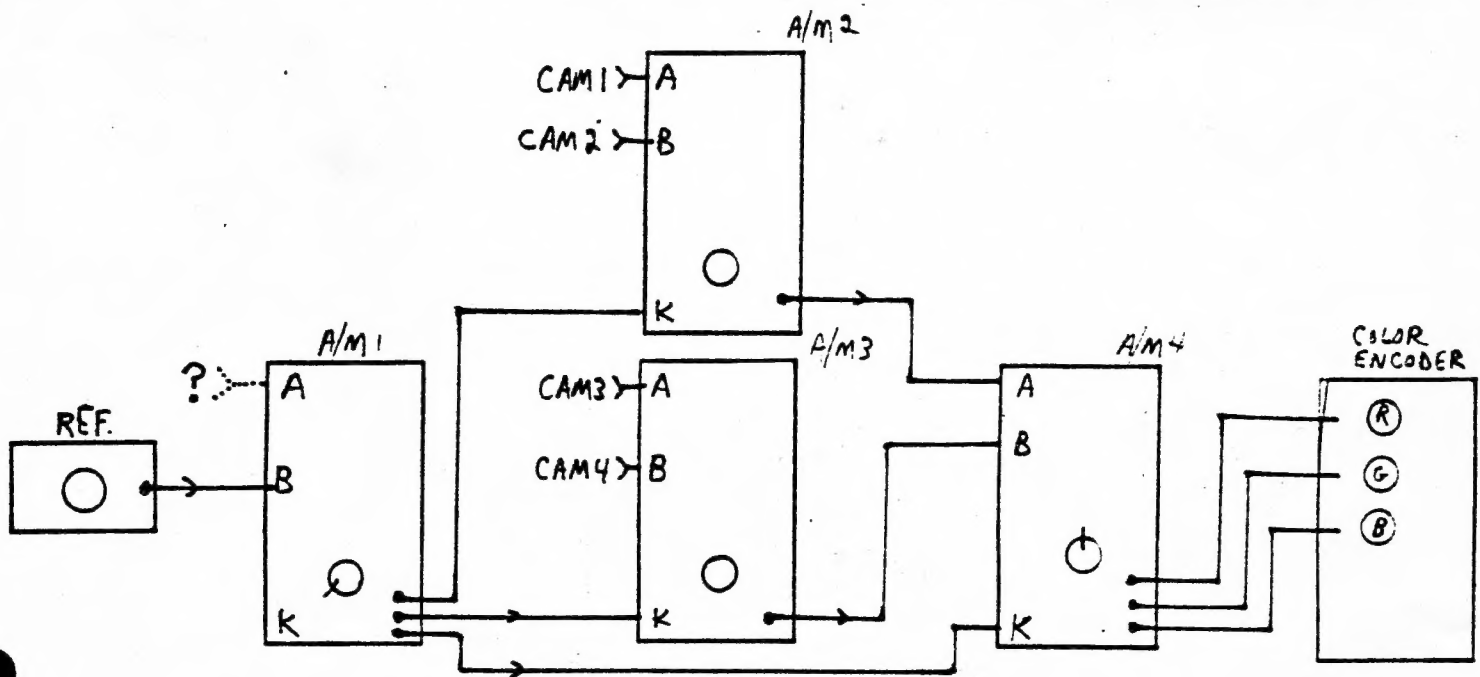
THIS SET-UP ALLOWS SUPERIMPOSITIONS AND 'DISSOLVES' BETWEEN CAM. 1 AND CAM. 2 USING THE CHANNEL-SELECTOR KNOB ON THE ADDER MULTIPLIER (WHEN THE KEY INPUT IS TURNED OFF OR DISCONNECTED)

'KEYING' OR LAYERING OF CAM. 1 AND CAM. 2 IS DONE BY TURNING UP THE KEY INPUT AND SETTING THE CHANNEL SELECTOR KNOB TO THE 12:00 (HALF-WAY) POSITION

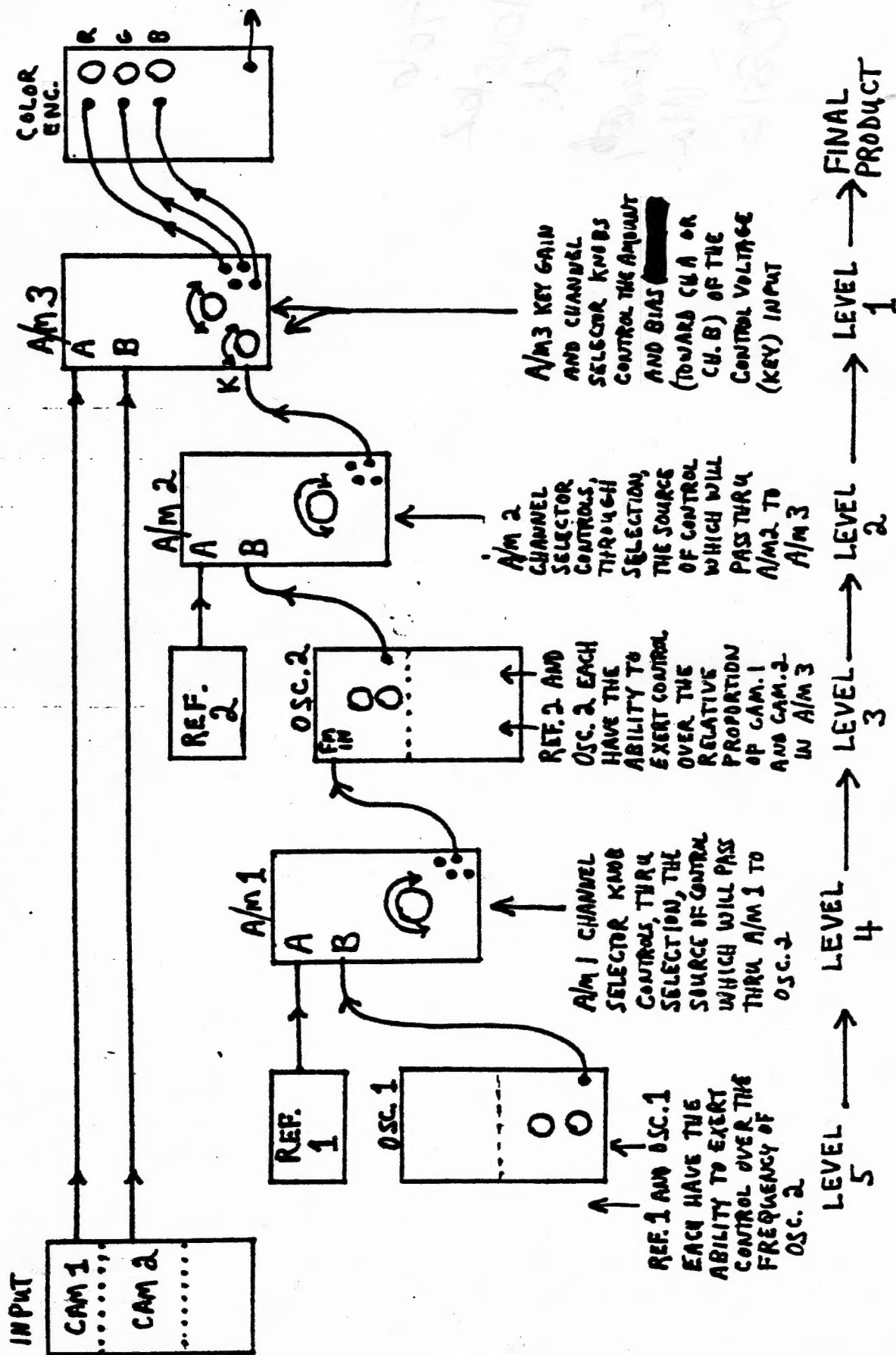
TYPICAL 2-LEVEL 'EFFECT'



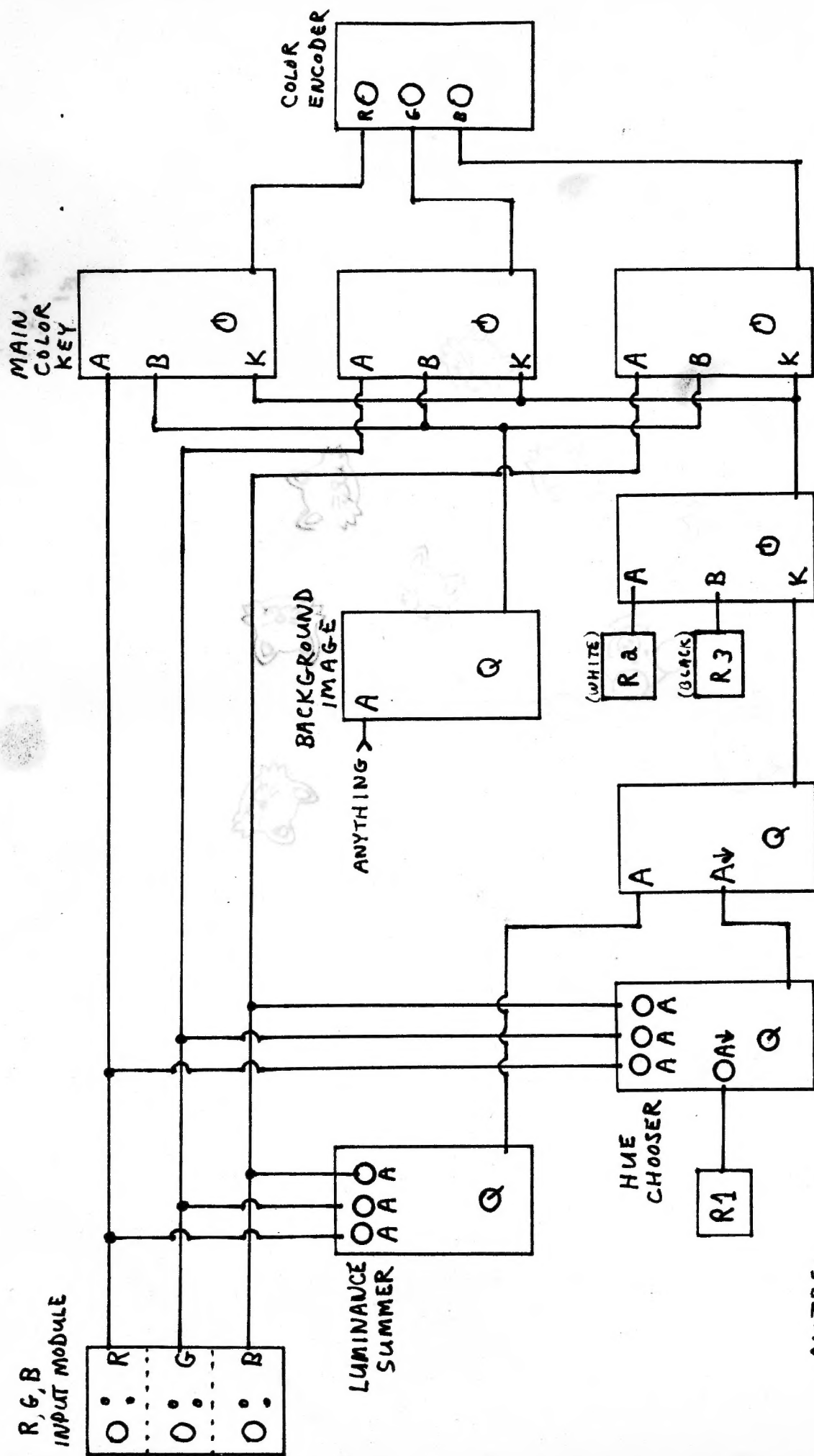
4-PART DISSOLVE SEQUENCE



SAMPLE 5-LEVEL HIERARCHICAL CONTROL STRUCTURE OVER THE RELATIONSHIP BETWEEN TWO CAMERA IMAGES



CHROMA-KEY PATCH



NOTES:

1. WITH COLOR BARS AS A TEST SIGNAL ADJUST PROPORTIONS OF R, G, B ON 'LUMINANCE SUMMER' TO PRODUCE A STAIRSTEP AT ITS OUTPUT
2. AS FOR THE 'HUE CHOOSER', NORMALLY IT WILL MAINLY BE ONE PRIMARY OR ANOTHER THAT IS TURNED UP (OFTEN BLUE) BUT FINE ADJUSTMENT CAN BE DONE BY ADDING OTHER COLORS OR REF.

J.N. 11/84



DO NOT UNCAP THE RE-SCAN CAMERA UNTIL THE ENTIRE PATCH HAS BEEN PERFECTED, INCLUDING ANY PLANNED SEQUENCES OF CHANGES IN THE IMAGE.

YOU MUST BE SURE THAT THE MANIPULATIONS YOU ARE WORKING ON DO NOT CAUSE THE IMAGE TO COLLAPSE INTO A BRIGHT SPOT OR LINE. THIS WILL BURN THE CAMERA.

**NEVER USE
THE COLOR CAMERA
FOR THIS PURPOSE!**